

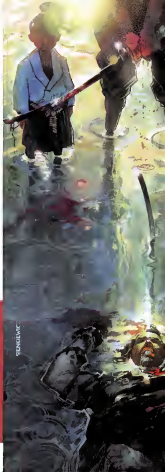
# LONE WOLF AND CUB

子連れ狼

VOLUME 16

GATEWAY  
INTO WINTER

By KAZUO KOIKE  
& GOSEKI KOJIMA



子連水狼

# LONE WOLF AND CUB

子連次狼

story

KAZUO KOIKE

art

GOSEKI KOJIMA



DARK HORSE MANGA™

translation  
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GATEWAY  
INTO WINTER

By KAZUO KOIKE  
& GOSEKI KOJIMA

子連れ狼



VOLUME

16

# A NOTE TO READERS

*Lone Wolf and Cub* is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

# LONE WOLF AND CUB



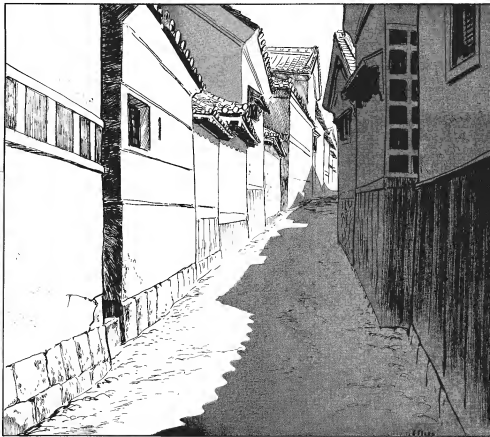
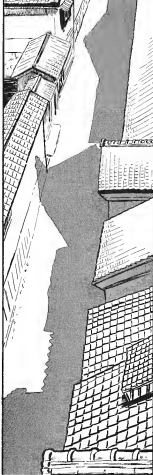
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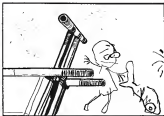
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*the seventy-eighth*



**Umbrella**













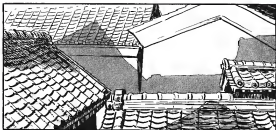






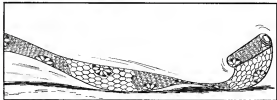
















THAT'S  
TWO DAYS  
WITHOUT FOOD,  
ADRY

IF YOU  
WANT TO *LIVE*,  
TRY HARDER,  
TRASH!

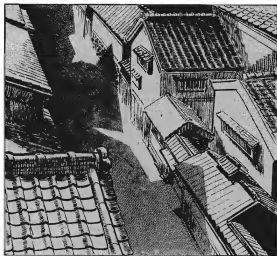


YOUR FAMILY  
OWES US A  
FORTUNE!

YOU'LL WORK  
THE REST OF YOUR  
LIFE AND NEVER  
PAY IT OFF!

















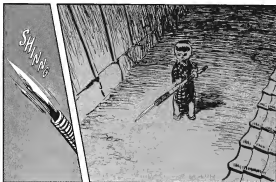






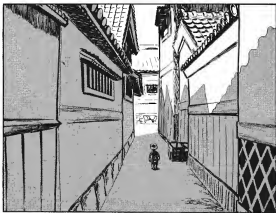




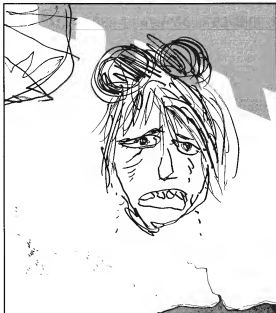
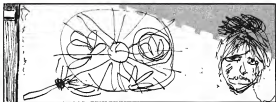


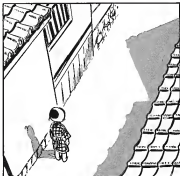




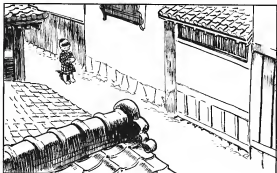






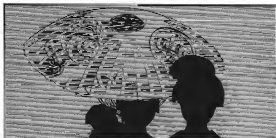






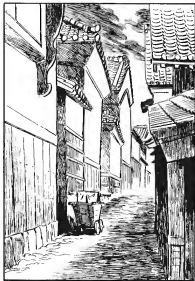


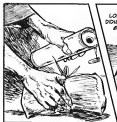












LORDY!  
DIDN'T YER  
BUT?

GOT A  
TUMMAY'  
ACHIE?



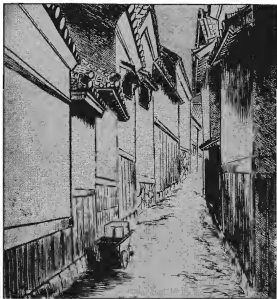
YER A  
STRANGER  
ONE.

DON'T FEAR,  
DON'T FEAR  
ANNE...



WELL, LAIK  
FURTHER, LAIK SOME  
I GOT ME MY MONEY,  
SO I KEEP MY PROMISE—  
FOOD 'N WATER.



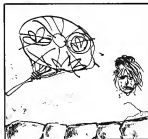
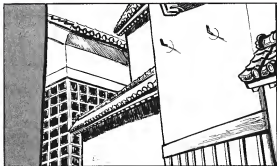


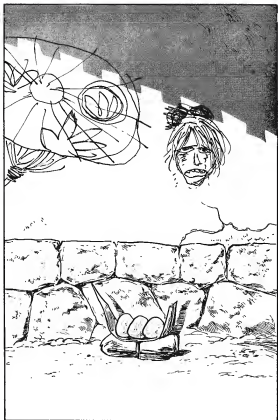














*the seventy-ninth*

# Sayaka

















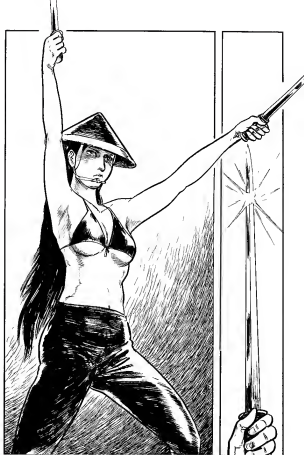


TIGHT  
BREATH!

LIKE THE  
BREATHING OF  
A BABY CHILD,  
LOST IN HIS  
DREAMLAND.



YES,  
MY  
LORD!







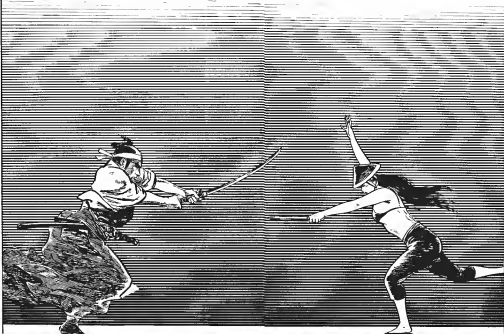








"IF HE DEFLECTS  
THE WHIRLING O-FREEMAN  
DANGER, SAYARA REND  
HIM THROUGH.



"IF HE BLOCKS  
HER STRONG, THE  
DANGER."























I WILL  
COMMAND THE  
DAMNED MOBILES.  
THE OFFICERS ON  
SHOGUNATE LANDS  
MOBILES THE ENTIRE  
NIGHT OF THE  
FIGHT TO BURY  
THAT MAN.

YET IF WE  
CALL OUT ARMIES  
TO FILL A SINGLE  
ROOM, THE FIGHT  
WILL BE  
BLACKENED FOR  
ALL TIME.



AND SO,  
SAVANA...

YES,  
MY  
LORD.



I PRAY  
WE WILL BE  
SPARED...

...BY  
YOUR  
SHALL.



IT'S TIME  
TO PART.  
SET FORTH  
THE ARMORER  
SHALL GUIDE  
YOU TO HIM.

MY  
LORD.





THE  
GREAT  
DIVIDE!

WE  
SAID THIS,  
ONCE AND  
FOR ALL!



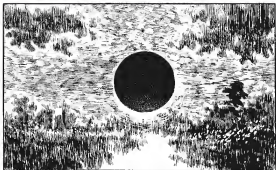
BY FRONTAL  
ASSAULT,  
IF NEED BE...





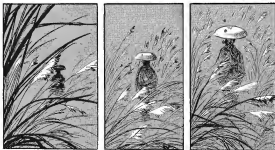


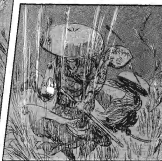


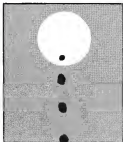








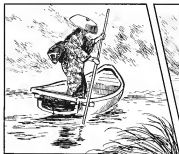


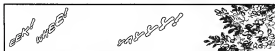




































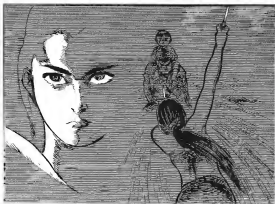






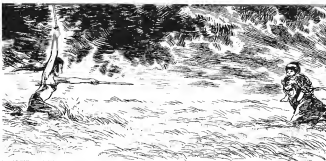






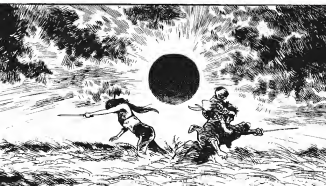
















YOUR BODY...  
ON YOUR  
SHOULDER...  
WHY?



YOU ARMED  
MY DASHOU...  
BUT LOVED HIM...  
AS A SHIELD...



SUCH  
CONSEQUENCE...

...IN A  
FATHERLY



WE LIVE IN  
AMORFORDO,  
SPURNING THE  
SIX WAYS,  
THE FIVE  
LIVES.

YOU SAID  
IT YOURSELF—  
YOU WANTED  
BOTH OUR  
LIVES.







*the eightieth*

# Clouds of Silk





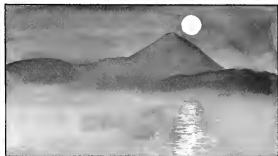


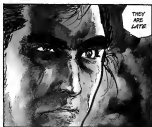




KATATA, ON  
THE SHORES  
OF LAKE BIWA







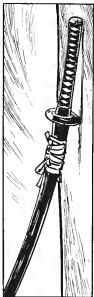
















WE  
WERE BY  
TRAIL MARKER  
TO MEET  
AT ANY  
EXPLAIN

A REASONABLE  
REQUEST...  
A PROMISE  
MUST BE KEPT,  
ACCORDING WE  
ARE YOU



HOWEVER,  
WHILE I REARST  
WASTING YOUR  
TIME, I'M HERE  
TO APPROVE



CIRCUMSTANCES  
FORCE US  
TO CANCEL.



FIFTY  
RYO IN  
COMPE-  
NSATION.

FORGIVE  
OUR IMPUDENCE,  
AND ACCEPT  
IT IN GOOD  
FAITH.















GOOD  
BODY!

WHAT  
HAVE YOU  
DONE??



HAVE YOU  
LOST YOUR  
MIND??

DID A  
SAMURAI STEP  
ON THE SWORD  
THAT SHOULD BE  
HIS BODY??



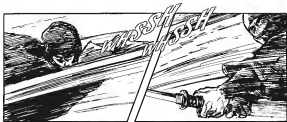
YOU USED  
YOUR FINGER TO  
CLIMB UP HERE!  
EXPLAIN THAT!



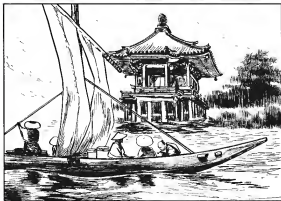
WHAT?

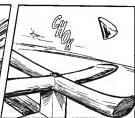










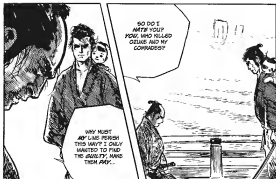


















"CLOUDS  
OF SILK"  
...?



TRULY  
THE LAST  
HAKKA-  
KUMI...

TRYING TO DRAG  
BOTH THE *MAEYU* AND  
US DOWN WITH YOU...  
YOU'VE SET THE STAGE  
FOR THE FINAL ACT,  
AND WE MUST  
DRAW BACK THE CURTAIN.



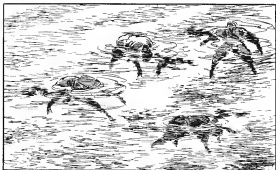
COME  
FOR US,  
WILL YOU,  
*YAGYU*  
*RETSUDŌ*?



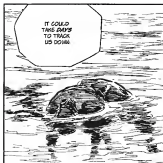
HE CALLED  
HIMSELF THE LADY.  
HE WAS TELLING US  
THAT THE SPIES THAT  
FOLLOWED US  
EVERYWHERE...

...AND  
DROVE  
ALL OF  
THEM.











LARGE BOAT,  
LARGEST IN JAPAN,  
DRAW A LINE FROM  
KATATA TO KOHAMA ON  
THE OPPOSITE SHORE—  
TO THE NORTH,  
GREATER BOAT  
TO THE SOUTH,  
LESSER BOAT.



GREATER  
BOAT IS CAPSIZY  
AND WIND-WRACKED.  
LESSER BOAT,  
FLAT AND CALM,  
WITH PLENTIFUL  
ANCHORAGES.

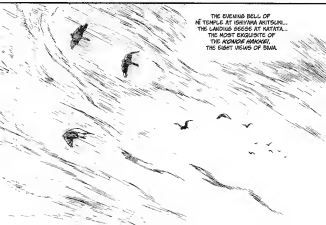


FOLLOWING THE  
ADMONITIONS OF THE  
LAST ADVISORSHIP,  
FATHER AND SON  
SCULLED THEIR FRAIL  
CRAFT AGENTH



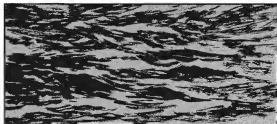
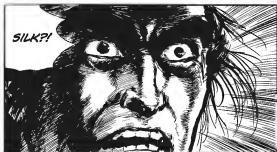


THE EVENING BELL OF  
 THE TEMPLE AT ISHIYAMA ARITSUKE...  
 THE LANDING GOOSE AT KATATA...  
 THE MOST BRILLIANT OF  
 THE MOMENT APPROPRIATE,  
 THE GREAT VIEWS OF SEAM.





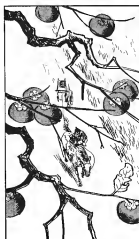
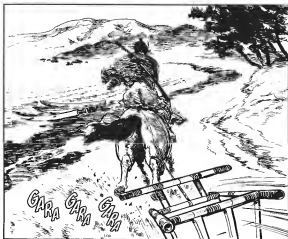




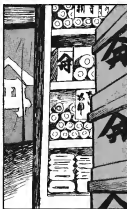


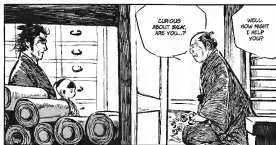




















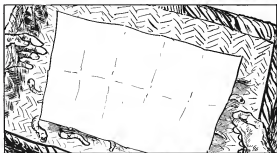


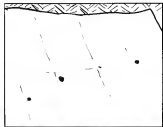


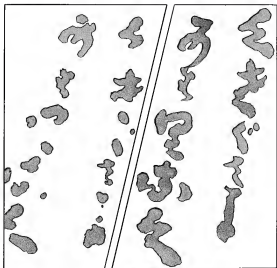














....  
...!



WE'VE  
BROKEN THE  
SECRET OF  
THE YABYŪ  
LETTER!

RETSUDŌ!  
VENGEANCE  
SHALL BE  
OURS!





*the eighty-first*

# **Demon Hide, Demon Seek**

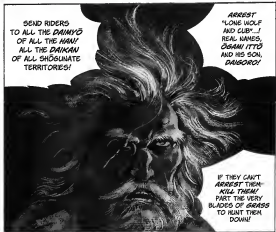
IT'S TIME  
TO BURY LONE  
WOLF AND CUB-  
BY FRONTAL  
ASSAULT!



SEND RIDERS  
TO ALL THE DAIRYOS  
OF ALL THE HAN!  
ALL THE DAIKAN  
OF ALL SHOGUNATE  
TERRITORIES!

ARREST  
"LONE WOLF  
AND CUB"...I  
REAL NAMES,  
OGAMI ITTÔ  
AND HIS SON,  
DAMGOD!

IF THEY CAN'T  
ARREST THEM-  
KILL THEM!  
PART THE VERY  
BLADES OF GRASS  
TO HUNT THEM  
DOWN!





THE LAW OF  
THE LAND DEMANDS  
WE EXECUTE  
ANYONE WHO TAKES  
ITS LAND BY  
ASSASSINATION

IT'S FOR  
THE PEOPLE!  
ACCOMPLISH JUSTICE  
STANDS WITH  
THE PEASANT!

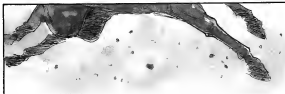
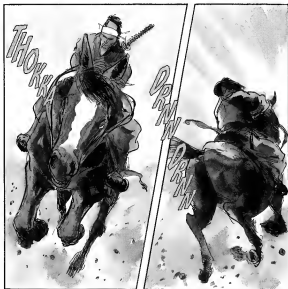


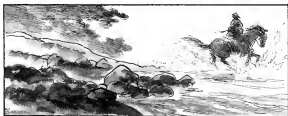
CURSE  
YOU, OAHMI  
ITTO!

BUT  
WHenever  
YOU HIDE IN THE  
DOTTED SHADOWS  
OF JAPAN  
WE'LL TRACK  
YOU DOWN!

















"LOVE WOLF AND GUB  
(PSEUDONYM)  
OSAMU ITTO, FORMER  
ACQUA AKAHOSHIKAWA,  
AND SOU, DANGEROUS."

手配帳書  
子連北狼手  
老賊今館人 拜一万  
玉一子 大五郎



OSAMU ITTO

日長寺坊主  
師一



OSAMU DANGORO  
AND THREE

崎山寺坊主  
師三

"WANTED, DEAD OR ALIVE,  
REWARD FOR CAPTURE,  
OR HEADS OF THE SAME,  
FIFTY PIECES OF GOLD.  
FOR INFORMATION LEADING  
TO ARREST, THIRTY IN  
SILVER. BY ORDER OF  
MADOKA SHIMIZU"

石之春御衣儀手配大罪人ニ事  
捕縛され者ニ事ノ生事同ス  
金五十枚  
唐所子斯世ニ者、銀三枚下ニ事ナキ也

東国行書

新金吾左月也



罪人ニ事ニテ

拜三万  
大五郎

即





















THAT  
DOES  
IT.



FISHED  
BY THE FIFTY  
HOUR. GOOD AS  
MY WORD!



STILL... CAN'T FIGURE  
THE HEAVY  
OLD IRON  
PLATE...



HELL,  
IT'S JUST  
A DAMN EASY  
CARBON!



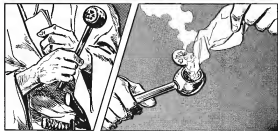




























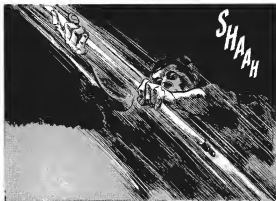


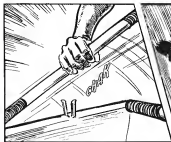
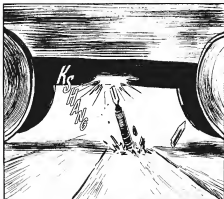


















LONG  
MIGHT  
HINDER



KARLIE,  
YOU DAMN  
FOOL



UP TO  
YOUR ANKLE  
IN CURRENT  
COULDN'T  
BOAT



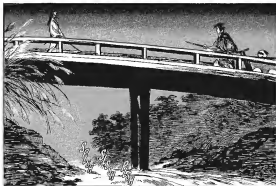
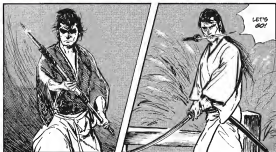
BUT I'M  
NOT SO  
EASY



NOT  
APPROXIMATE  
NOT JOURNAL  
WHO ARE  
YOUR

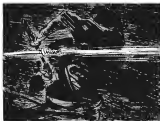
SHACK-  
NO-DEAL  
BOAT  
HINTER











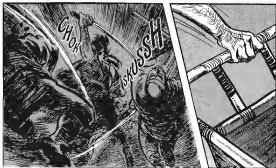






















EVERY STEP  
DOWN THAT  
DAGON ROAD...  
MILITARY!

AND I'M  
GONNA HAVE TO  
PRY MYSELF OUT WITH MY  
THUMB UP MY ASS,  
WATCHING SOMEONE  
ELSE GET IT...  
PUSHES ME OFF!



"GODDAMN MONK"  
DAGON SHERIFF  
THE OLD LADY THERE,  
SHE'S IN HER CLIPS!  
DEVIL TREATS HER,  
SHE DRINKS IT UP!  
HER... GONNA BE  
DRINKING WITH THE  
DEVIL SOON.



IT'S  
HIDE AND  
SEEK,  
MAN!

THE  
DEMONS  
ARE ON YOUR  
TAIL...

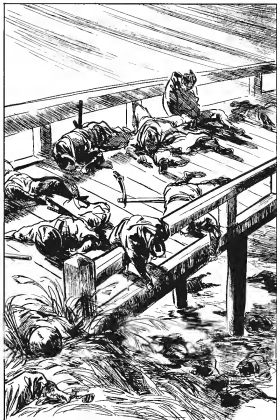


WHEREVER  
YOU GO!  
BROTHERLY DEMONS,  
ALL OF US...  
CLOSING IN!

GONNA BE  
NO PLACE TO  
HIDE! IT'S JUST  
TOO TASTY,  
THAT MEAT  
OF YOURS...!









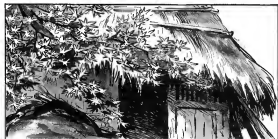
*the eighty-second*

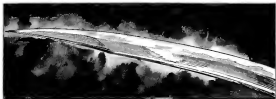
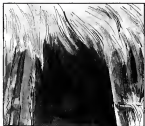
# Gateway into Winter

















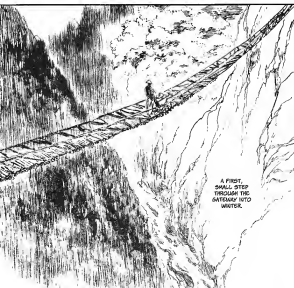






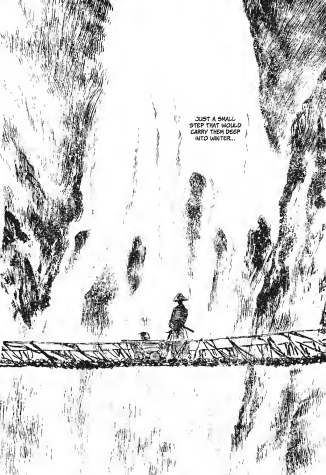


THEY HAD CLEANSED BODY AND SOUL. THEY  
HAD TENDED THEIR WEAPONS, AND NOW THIS  
FATHER AND SON, PLAYTHINGS OF  
DESTINY, SET FOOT AHEAD ON  
THEIR JOURNEY OF REVENGE



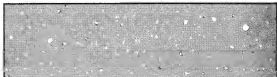
A FIRST,  
SMALL STEP  
THROUGH THE  
GATEWAY INTO  
WINTER.

JUST A SMALL  
STEP THAT WOULD  
CARRY THEM DEEP  
INTO WINTER...

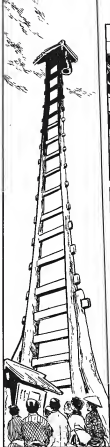




































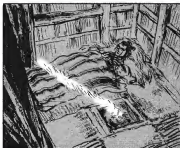














SKCCH SKCCH KRCCH

SKRRK KRCCH

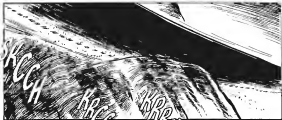












































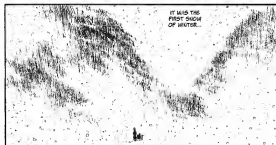












# GLOSSARY

**bangashira**

Commander of the guard.

**daikan**

An official who collected taxes owed to Edo and oversaw public works, agriculture, and other projects administered by the central government.

**daimyō**

A feudal lord.

**Edo**

The capital of medieval Japan and the seat of the shōgunate. The site of modern-day Tokyo.

**han**

A feudal domain.

**honorifics**

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Hiff and Cult*:

**chan** – for children, young women, and close friends

**dono** – archaic; used for higher-ranked or highly respected figures

**san** – the most common, used among equals or near-equals

**sama** – used for superiors

**sensei** – used for teachers, masters, respected entertainers, and politicians

**kitsune**

A Japanese fox. Foxes were believed to be supernatural shape-changers, transforming themselves into beautiful women to deceive travelers.

**kōgi kaishakunin**

The shōgun's own second, who performed executions ordered by the shōgun.

**meifumadō**

The Buddhist Hell. The way of demons and damnation.

**Mulberry**

The leaves of the Mulberry tree are the favored food of silkworms.

**o-tedama**

A traditional girl's game, playing catch and juggling with tedama, small juggling balls stuffed with dry beans.

**ri**

Old unit of measurement. Approximately 4 kilometers (2.5 miles).

**rōnin**

A masterless samurai. Literally, "one adrift on the waves." Members of the samurai caste who have lost their masters through the dissolution of han, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished rōnin became "hired guns" for whom the code of the samurai was nothing but empty words.

**ryō**

A gold piece, worth 60 *maime*.

**ryū**

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *detshi* students that sought to learn from the master. The largest schools had their own *dōjō* training centers and scores of students. An effective swordsman had to study the different techniques of the various

schools to know how to block them in combat. Many *ryū* also had a set of special, secret techniques that were only taught to school initiates.

**shinobi**

A generic term for *ninja*, meaning "one who moves in secrecy." *Ninja* had their heyday in the time of warring states before the rise of the Tokugawa clan. Originally mercenaries serving different warlords, by the Edo period they were in the service of the central government. The most famous *shinobi* were the *ninja* of Iga and Kaga, north of Kyoto. The *Kurokuwa* that appear in *Love Meif and Cuß* were officially the laborers and manual workers in Edo Castle. Whether they truly served as a secret spy corps is lost in history.

**sumi**

Japanese ink, used for calligraphy and *suzi-e* (ink paintings). It comes in a solid block and is wetted with water in a tray.

**sumiyaki**

Charcoal makers. Charcoal was used in stoves for home heating and cooking. *Sumiyaki* spent the winter in the hills, cutting down lumber and slow burning it into charcoal to sell in town.

**tsuba**

Sword guard.

子連水猿



# KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful  *Lone Wolf and Cub*  and  *Crying Freeman*  manga, Koike has hosted television programs, founded a golf magazine, produced movies, written popular fiction, poetry, and screenplays, and mentored some of Japan's best manga talent.

*Lone Wolf and Cub*  was first serialized in Japan in 1970 (under the title  *Kozure Ōkami* ) in  *Manga Action*  magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the  *Baby Cart Assassin*  saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996,  *Crying Freeman* , the manga Koike created with artist Ryōichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the  *Gekiga Seijaku* , a college course aimed at helping talented writers and artists — such as  *Ranma 1/2*  creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



# GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kashi-shibari*, or “paper-play” narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-bon* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-bon* readers.

In 1967, Kojima broke into the magazine market with his series *Dogeski*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kazuo*

*Okami* (*Love Wolf and Goh*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the “golden duo” and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.





The Lone Wolf's arch-enemy, Yagyu Reitsudo, is truly beginning to reach the end of his rope, as he sends his only daughter and last child after the blood-storm that is Itto Ogami! Meanwhile, Ogami and Daigoro happen upon another clue about the mysterious Yagyu Letter in a final showdown with the Kurokuwa ninja clan. A desperate Reitsudo puts a bounty on Ogami's head, and two of Japan's most deadly bounty hunters hunt for the Lone Wolf and his Cub, while a poor woodcutter must decide between the bounty and his life by sheltering Ogami and Daigoro! All this and much more awaits in one of comics' most legendary series: *Lone Wolf and Cub*.

*"Lone Wolf echoes traditional Japanese art in its restrained, realistic visuals and its unrestrained stories, which evoke classical samurai tales' blend of cultured aestheticism and sheer, ruthless bloody-mindedness."*

— The Onion

Published for the first time in America in the Japanese format.

■ HARVEY AWARD WINNER

■ EISNER AWARD WINNER



子連れ狼

Front cover artwork by  
BILL SIENKIEWICZ